

City of Duluth  
Planning Division

411 West First Street • Room 208 • Duluth, Minnesota 55802-1197  
218-730-5580 • Fax: 218-730-5904 • [www.duluthmn.gov](http://www.duluthmn.gov)

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## Memorandum

**Date:** March 28, 2014

**To:** Planning Commission

**From:** Charles Froseth, Land Use Supervisor

**RE:** PL14-030 – Historic Resource Designation of Clayton Jackson McGhie Memorial

**Planning Commission role:** This is on your agenda because the Planning Commission, in addition to the Heritage Preservation Commission, is required to review and make recommendation on any property or district proposed for designation as Duluth Historic Landmark.

**Designation process:** The Heritage Preservation Commission reviewed the attached nomination for the Memorial on monthly meeting of March 25, 2014. Their recommendation will likely be to nominate the site based on historical, cultural and architectural features. The Planning Commission's evaluation is supposed to "consider potential effects on the surrounding neighborhood, economics, environment and other planning considerations." For more about the Historic Resource Designation process please see UDC Sec. 50-37.8.

**Site characteristics:** Information about the site can be found in the attached nomination document prepared by the Heritage Preservation Commission member Thomas Vaughn.

**Zoning and Comprehensive Plan:** The site and surrounding area are zoned F-8 Downtown Mix, which is consistent with the Comprehensive Plan Future Land Use Map designation for the property of Central Business District Secondary.

### Staff evaluation of criteria for designation

The largest impacts of designating this property a Duluth Historic Landmark are the stability it will give to the physical site features (neighborhood impacts) and the potential that additional resources might be made available to support the maintenance and enhancement of the facilities (economic impacts).

**Neighborhood impacts:** Designation of the subject property a Duluth Historic Landmark will require the property to be reviewed for a Historic Construction/Demolition Permit by the Heritage Preservation Commission pursuant to Sec. 50-37.14 whenever the following activities are proposed for the site (see Sec. 50-18.3.C):

1. Construction and demolition activities, including all street and utility activities, shall be approved pursuant to Section 50-37.14;

14-D-1

2. The issuance of city permits to do any of the following shall be approved pursuant to Section 50-37.14:
  - (a) Remodel, repair or alter in any manner that will change the exterior appearance;
  - (b) New construction, including parking facilities;
  - (c) Move a building;
  - (d) Change the nature or appearance of a designated historic preservation landmark or district, including landscape features;
  - (e) Demolition in whole or in part.

This will result in the buildings and grounds largely remaining as they are today unless the Heritage Preservation Commission finds ". . . the application complies with all applicable provisions of this Chapter and state law and that the work to be performed shall not adversely affect the historic preservation landmark or district based on adopted historic preservation guidelines (Sec 50.14.C)."

**Economic impacts:** Designating the property a Duluth Historic Landmark may provide assistance in the designation of the property a National Historic Landmark, which will further promote the site. Unlike most sites on the local listing this is a memorial site as opposed to sites that are commercial or residential.

**Environmental impacts:** The building is in the downtown Duluth and is a mix of different commercial and public uses. The natural environment has been heavily altered. Designation as a Duluth Historic Landmark will have no environmental impact.

**Recommendation:** At the March 25 meeting of the HPC Board members of the Clayton Jackson McGhie Inc. were present and did support the nomination to the Local Landmark listing. Inclusion on the Local Listing provides additional protection to the memorial and adds to the uniqueness of downtown Duluth.



**Clayton Jackson McGhie  
Memorial, Inc. Local  
Landmark Nomination  
Documents**

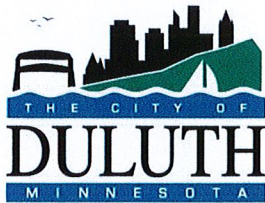
## **Memo**

**To:** City of Duluth; Planning Division; Heritage Preservation Commission  
**From:** Thomas Vaughn  
**cc:**  
**Date:** March 17, 2014  
**Re:** Documentation to support a Local Landmark Nomination for the Clayton Jackson McGhie Memorial, Inc.

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I am submitting revised documentation today to move forward a motion for a document review and vote by the Heritage Preservation Commission on nominating the Clayton Jackson McGhie Memorial, Inc. for local landmark status in the City of Duluth during the March 2014 meeting of the HPC.

If there are any questions or needs for further information, I can be reached at 218.464.3608 or at [tdv1104@gmail.com](mailto:tdv1104@gmail.com).



City of Duluth  
Planning and Construction Services

411 West First Street • Room 210 • Duluth, Minnesota • 55802-1194  
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## APPLICATION COVER SHEET

### Check One Box

- ☐ Appeal to Planning Commission - **\$350**
- ☐ Concurrent Use of Streets Permit - **\$700**
- ☐ District Plan Adoption or Amendment - **\$1,000**
- ☐ Environmental Review - **\$2,500**
- ☐ Historic Construction or Demolition Permit - **\$50**
- ☐ Historic Resource Designation - **\$75**
- ☐ Interim Use Permit **\$650**
- ☐ Planning Review - **\$800**
- ☐ Sidewalk Use Permit - **\$100**
- ☐ Special Use Permit, General - **\$800**
- ☐ Special Use Permit, Wireless Telecommunications
- ☐ Application, Modifying or Co-locating - **\$2,500**
- ☐ Application, New Tower - **\$5,000**
- ☐ Escrow Deposit - **\$8,500**
- ☐ Subdivision Plat Approval or Amendment:
- ☐ Concept Plan - **\$250**
- ☐ Preliminary Plat - **\$1000**
- ☐ Final Plat - **\$750**
- ☐ Quick Plat/RLS - **\$400**
- ☐ Amendment/Boundary Line Adjustment - **\$250**
- ☐ UDC Zoning Map Amendment - **\$800**
- ☐ Vacation of Street - **\$700**
- ☐ Variance - **\$600**
- ☐ Wetland, De Minimus, Delineation, or No Loss - **\$150**
- ☐ Wetland, Replacement Plan - **\$400**
- ☐ Zoning Verification Letter - **\$85**

### CONTACT INFORMATION:

Applicant/Owner City of Duluth

Phone 218.730.5370 Email [dmontgomery@duluthmn.gov](mailto:dmontgomery@duluthmn.gov)

Address City Hall Room 402 411 W. First St.

City Duluth State MN Zip 55802

Owner's Agent (if applicable) Charles Froseth (Land Use Supervisor/HPC Sec.)

Phone 218.730.5325 Email [cfroseth@duluthmn.gov](mailto:cfroseth@duluthmn.gov)

Address City Hall 411 West First Street / Planning Division/ Room 208

City Duluth State MN Zip 55802

### APPLICATION INFORMATION:

Street Address and Zoning of Property 31 N. 2nd Ave. E. / F-8 (Form District)

Parcel ID Number 010-0930-00680

### Describe the Reasons for this Request (Attach Additional Pages if Necessary):

The board of directors of the Clayton Jackson McGhie Memorial, Inc.

(CJMM) would like to initiate a nomination proceeding to recognize the

CJMM as a local landmark given its location within a Duluth Historic

District, its commemoration of a high-profile historic event in City of

Duluth history, and its ongoing, active involvement in the city's civic

life. Local landmark status would further integrate the CJMM into city history.

The undersigned hereby represents upon all of the penalties of law for the purpose of inducing the City of Duluth to take the action herein requested, that all statements herein and attached are true and that all work herein mentioned will be done in accordance with the Ordinances of the City of Duluth and the laws of the State of Minnesota.

Dana Riles, CJMM board co-chair *Dana Riles*

Jodi Broadwell, CJMM board member *Broadwell* 16 March 2014

Signature of Applicant \_\_\_\_\_ Date \_\_\_\_\_

**Reminder:** include application checklist (if applicable) and all supporting information. Submit completed information to Room 210, One Stop Shop.

**Notice:** documents provided to the City may be public data.

Revised February 14, 2014



**Rationale for Requesting that the Clayton Jackson McGhie Memorial, Inc. located at 31 North Second Avenue East in a Duluth Historic District, be nominated as a Local Landmark**

The Clayton Jackson McGhie Memorial, Inc. (CJMM) celebrated its public unveiling on October 10, 2003. Over ten prominent local and state organizations sponsored and supported the event. Since then, countless personal learning visits, student field trips, group tours, and civic gatherings have taken place at the CJMM plaza location. A significant number of academic and popular publications have also given the CJMM local, national and international recognition. For this reason, the CJMM board of directors wishes to nominate the CJMM site as a local landmark.

Gail Schoenfelder has collected a large amount of printed material cataloging the multiple and varied ways that the CJMM has supported ongoing social engagement in the Twin Ports area, especially with regard to racism and the issues that surround it. For example, since 2005 the CJMM has offered a \$1,000 *Clayton Jackson McGhie Memorial Scholarship* to a Twin Ports area high school senior matriculating into post-graduation studies who offers a media or performance presentation exploring issues pertaining racial social justice. Also, the CJMM recognizes civil right activists and pioneers at its *Honoring the Past, Building the Future* fundraiser each year. Members of the CJMM board frequently answer local media questions about racial justice issues that make the Twin Ports news scene. The CJMM also developed a curricular program that was adopted by the Duluth Public Schools. These are some ways the CJMM maintains its visibility in the Twin Ports community, as noted in Schoenfelder's catalog.

The CJMM has also been the subject of several publications which has given the memorial visibility beyond the Twin Ports. On Thursday, December 4, 2003, the *New York Times* wrote an article about the CJMM in its National Report section. Also, on Friday, December 5, 2003, a *New York Times* editorial appeared recognizing the unveiling of the monument. In 2009, *Le Monde*, a popular French news magazine, published an article about the CJMM in its *On the Road* section. The *Seattle Times* ran a human interest piece in their local news section about Warren Read on Sunday, January 8, 2004. Read is the great-grandson of Louis Dondino, charged with inciting a riot for his role in organizing the lynch mob. Read offered a public apology for his ancestor's role in the lynching during a public ceremony for the CJMM.

In 2009, the Minnesota Council of Nonprofits offered its Nonprofit Mission Award for Anti-Racism Initiative to the CJMM.

La Tanya Autry, an art history Ph.D. candidate at the University of Delaware studies lynching sites across the United States. She visited the CJMM most recently in 2012 and hopes to expand awareness about the memorial in her future projects, which might include a book. In the *Duluth News Tribune* of Monday, June 10, 2013, on page A3, Autry described the memorial as, "a key memorial," and, commented that the CJMM board's mission is "really exceptional."

Because the CJMM site commemorates a well-known and tragic historic event in Duluth and has also been recognized for its service as a platform to engage the Twin Ports community in a present-day dialogue about issues of racial justice, it is a unique site worthy of local landmark nomination.



CITY OF DULUTH HPC FN \_\_\_\_\_  
HISTORIC PRESERVATION COMMISSION  
LOCAL LANDMARK NOMINATION

I. Name of Property

- A. Historic: Clayton Jackson McGhie Memorial, Inc.
- B. Common: Clayton Jackson McGhie Memorial (CJMM)

II. Location

- A. Address: 29 North Second Avenue East / 31 North Second Avenue East
- B. Legal Description: N 54 FT OF E 20 FT OF LOT 30 AND N 54 FT OF LOT 32

III. Classification

- A. Type of Property: Formerly Commercial Property
- B. Current Use: Public Open-Air Memorial Plaza
- C. Current Zoning: F-8 (Form District)

IV. Current Owner

- A. Name: City of Duluth
- B. Address: City Hall Room 402 411 W. First St. Duluth, MN 55802
- C. 218.730.5370 (City Administrator David Montgomery)

V. Property Status

- A. Occupied/Vacant: Occupied
- B. Assessed Value: \$34,000.00
- C. Condition: Good to Excellent

VI. Historical Background

- A. Year Built: Completed in 2003
- B. Architect and/or Builder: Sculptor Carla Stetson executed the bronze reliefs and writer Anthony Porter finalized the engraved wisdom sayings. Northland Engineering was the builder. The land was donated by Lamar Outdoor Advertising (Doss, 282).
- C. Original Site: The site was a used automobile lot before becoming the CJMM.
- D. Altered/Unaltered: Unaltered as of 2003
- E. Architectural Style: Modern

VII. Description of Property

Scholar Erica Doss describes the CJMM in this way:

Built directly across the street from the site of the lynchings, at the intersection of First Street and Second Avenue East, Duluth's memorial is a small courtyard plaza with a curving sidewalk and beige-colored walls. Incised with patterned designs at their base, the angled walls feature epithets by authors including Albert Einstein, Mahatma Gandhi, and Oscar Wilde. They are bordered by a quote from eighteenth-century British



philosopher and statesman Edmund Burke: "An event has happened upon which it is difficult to speak and impossible to remain silent." The memorial's sidewalks are embedded with three words: respect, compassion and atonement (Doss, 253-254).

Located in a gritty neighborhood that is slowly being gentrified, the memorial encloses a small garden and a few benches. It is quiet and inviting, a contemplative space where visitors can reflect on the moral and ethical implications of the thirteen quotes etched on its walls (Doss, 283).

VIII. Present Condition

The CJMM is a publicly-trafficked property within a designated Duluth Historic District.

IX. Statement of Significance

The CJMM site commemorates the June 15, 1920 public lynching of three African-American men in Duluth: Elias Clayton (age 19), Elmer Jackson (age 22), and Isaac McGhie (age 20).

Doss describes the CJMM as, "the first large-scale memorial in America dedicated to lynching . . ." (Doss, 254).

X. Findings on Designation Criteria

The following criteria are established by ordinance as the basis for designation of a site/district, with the requirement that the property proposed for designation meet at least one of the criteria.

Findings responding to each of the criteria are as follows:

**A. "It has character, interest, or value as part of the development, heritage, or cultural characteristics of the City of Duluth, State of Minnesota, or the United States."**

**FINDING:** The CJMM is a significant landmark threading the social history, development and heritage of the City of Duluth into a national timeline. According to researcher Khalil Gibran Muhammad, the racial situation in America around 1920 was in, "an increasingly deteriorating situation, widespread outbreaks of racial violence occurred in many northern cities during this period, first in East St. Louis, Illinois, and Chester, Pennsylvania, in 1917, then in Philadelphia in 1918, culminating in the Red Summer of 1919 (Muhammad, 228). The summer of 1919 saw racial violence occur in twenty-three cities (Muhammad, 232).

Doss places that 1919 racial violence figure at, "more than twenty-five American cities," noting that, ". . . Duluth's outbreak of racial violence was preceded and followed by many others" (Doss, 267). Doss also writes that, ". . . a Duluth group called the Knights of Liberty lynched a Finnish dockworker because of his antiwar beliefs" (Doss, 268).

Hudelson and Ross identify this Finnish dockworker as Olli Kiukkonen, lynched in the Lester Park neighborhood of Duluth in the fall of 1918 (Hudelson and Ross, 88-89). Hudelson and Ross, in reference to the writing of Labor World editor William McEwen,



note the, “climate of violence that prevailed in Minnesota during the war,” and mention Kiukkonen again as an example of the, “wartime violence tolerated by authorities,” and affirm that, “The lynching in Duluth was not an isolated incident. Across America there was indeed a spate of lynchings in the post-World War I period” (Hudelson and Ross, 127).

**B. “It’s location was a site of a significant historical event.”**

**FINDING:** The CJMM site is directly across from the site where the 1920 lynching event took place. The memorial’s close proximity to the actual location where the 1920 lynching occurred would lead most observers to conclude that the CJMM is within the site of a significant historical event. After this lynching, the *Chicago Evening Post* wrote about Duluth that it was now, “condemned in the eyes of the nation,” (Doss, 273).

**C. “It is identified with a person or persons who significantly contributed to the cultural development of the City of Duluth, State of Minnesota, or the United States.”**

Doss writes: The few hundred [African-Americans] who stayed [in Duluth after the 1920 lynching] organized a local chapter of the NAACP, inviting W. E. B. Du Bois as their first speaker in March 1921, and pressed for a statewide anti-lynching bill that was signed into law by Minnesota legislators in April 1921. Minnesota was the first U. S. state to pass an anti-lynching law (Doss, 279-280).

Doss also cites the development of the Duluth CJMM as a situation where, “multiple publics deeply ashamed of their city’s failure to curtail racial violence in June 1920, and determined that such shameful acts of racial terrorism never be repeated, came together to build the Clayton Jackson McGhie Memorial (Doss, 309).

So, groups of local residents from the past and from the present have been working on issues of racial justice locally and statewide since the 1920 lynching and the CJMM is identified with those people, some known as publicly visible individuals and others known only through their group contributions.

**FINDING:**

**D. “It embodies a distinguishing characteristic of an architectural type.”**

**FINDING:** The architecture of the CJMM embodies a distinguishing characteristic - from a modernist perspective – pertinent to historic preservation. Stephanie K. Meeks, president of the National Trust for Historic Preservation noted in her Summer 2013 column in *preservation* magazine that: “Just 3 to 5 percent of the National Register’s more than 87,000 listings represent sites with special significance to ethnic and cultural minorities.”

The CJMM, although not applying for national status at this time, would fall into the 3 to 5 percent of monuments focused on the ethnic and cultural minority experience in America.



Therefore, it embodies an architecturally distinguishing characteristic.

**E. "It is identified as the work of an architect or master builder whose individual work has influenced the development of the City of Duluth or the State of Minnesota."**

**FINDING:** The CJMM does not meet this criterion. Although the site is a fine architectural collaboration, neither Carla Stetson nor Anthony Peyton Porter has crafted other works that influenced the development of the City of Duluth or the State of Minnesota.

**F. "It embodies elements of architectural design, detail, materials, and craftsmanship which represent significant architectural innovation."**

**FINDING:** Carla Stetson designed the CJMM so that people would read the memorial in a left-to-right sequence. Stetson commented in Doss's book that, "By the time they get to the information about the lynching and see the bronze figures, the word 'you' has been used three times in the various quotes" (Doss, 285).

The CJMM does not mimic the layout of any other memorial site, and offers significant architectural innovation in its attempt to challenge visitors to view themselves and their contemporary choices and actions pertaining to racial justice as part of the event trajectory recalled in the design.

**G. "It's unique location or singular physical characteristics represent an established and familiar visual feature of a neighborhood, community, or the City as a whole."**

**FINDING:** Since its unveiling in 2003, the CJMM has become a widely-known monument locally, and stands at one of the busiest intersections in the City of Duluth. It is a significant visual feature of the downtown Duluth Historic District, if not the City as a whole.

XI. Conclusions

A. Points in Favor:

When the anti-lynching bill in Minnesota was signed into law on April 18, 1921, NAACP activist James Loomis said it was, "the most important piece of legislation affecting our race that has even been passed in our state" (Hatle, 65).

First Point in Favor: The CJMM recalls the reason why this legislation was necessary.

Doss writes about the CJMM that, "Refusing the voyeuristic photo-spectacle of human degradation, Duluth's memorial recalls the racial terrorism of lynching with a different narrative of human dignity and social responsibility" (Doss, 279). Doss also writes, "Rather than reproducing images of white mob violence and black victimization, Duluth's

memorial focuses on the individuality of three wrongly accused men, and on bearing witness to issues of moral accountability” (Doss, 285).

Second Point in Favor: The CJMM board of directors engages in outreach that furthers a sense of human dignity, social responsibility and moral accountability as part of its mission.

Doss writes: “Duluth’s lynching memorial . . . animates how a flawed civic and national past can be redeemed and made meaningful” (Doss, 312).

Third Point in Favor: Doss’s comment here reflects a general sentiment among those who write about the CJMM in popular and scholarly publications that the CJMM’s message is ultimately positive and hopeful.

#### B. Points in Opposition:

First Point of Opposition: Some may object to the nomination, asserting that Northeastern Minnesota is not comparatively racist today and does not have a racist past when compared with other parts of the United States.

Hatle writes about a historic document: “Monroe N. Work, director of research at Tuskegee Normal and Industrial Institute, kept track of lynchings in the United States in a publication called the *Negro Year Book: An Annual Encyclopedia of the Negro*. It contains a chart called the “1920 Lynchings of Negroes Distribution by States”; Minnesota is in the top five for lynching that year, yet the state had an African-American population of less than 0.5 percent in 1920.” (Hatle, 34).

Doss notes that about 500 blacks lived in Duluth in 1920 (Doss, 269). She also notes that after the lynching, the overall Duluth population grew by 2,000 from 1920-1930 but the black population dropped by 16 percent (Doss, 279).

Therefore, it could be countered that racial problems are a significant, if less visible, element of life in this region of the Upper Midwest and worthy of civic attention.

Second Point of Opposition: Some may object to the nomination, asserting that drawing attention to a tragic event does little, if any, worthwhile good for the City of Duluth.

Doss writes: “Public expressions of shame – including memorials that recall the nation’s history of slavery and lynching – derive from public feelings of moral responsibility” (Doss, 264).

Therefore, it could be countered that cultivating a sense of moral responsibility among visitors to the City of Duluth who walk through the CJMM is a worthwhile purpose for a local historic landmark. Also, the fact that the City of Duluth offers a memorial to victims of lynching is a credit to its citizens.

Third Point of Opposition: Some may object that the CJMM site itself is not, architecturally speaking, historic in character. Therefore, a local landmark nomination is not appropriate.



Looking to the American national model, however, certain criteria written into the National Register of Historic Places Federal Program Regulations - primarily section 60.4 and its criteria considerations - state that while certain, "properties primarily commemorative in nature" are usually not considered for nomination to the National Register, exceptions are allowed for properties that, "are integral parts of districts that do meet the criteria." The CJMM, which is located within the Duluth Commercial Historic District, meets this criterion as part of a nationally designated district.

Further, it can be argued that the CJMM site also meets a broader cultural standard recognized in the Regulations, that of a building not normally eligible for National Register designation, but possibly eligible if that structure meets the threshold described in paragraph f, included below:

(f) A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance;

Therefore, a national standard can serve as support for recognizing the CJMM site as a local historic landmark due to its exceptional significance and symbolic value. Also, the criteria set forth in the National Historic Preservation Act provide the basis for the criteria that the City of Duluth Heritage Preservation Commission uses when placing properties on Local Landmark Status.

## XII. Attachments

### A. Bibliography

Fedo, Michael. *The Lynchings in Duluth*. St. Paul: Minnesota Historical Society Press, 2000. This book is the "textbook" for beginning to learn the factual and situational information about the lynching event.

Hatle, Elizabeth Dorsey. *The Ku Klux Klan in Minnesota*. Charleston: The History Press, 2013. This book offers a look at Ku Klux Klan history in Minnesota. Pages 31-34 offer her perspective on the CJMM lynching event.

Hudelson, Richard and Carl Ross. *By the Ore Docks: A Working People's History of Duluth*. Minneapolis: University of Minnesota Press, 2006. This book offers an excellent historical background to the year 1920, and beyond. The book also describes the influence of the Ku Klux Klan during the 1920s in Minnesota. Historians refer to renewed Klan activity during this period of American history as the time of the, "second Klan." (Hudelson and Ross, 111). Hudelson and Ross also offer commentary on the 1920 Duluth lynching event beginning on page one-hundred twenty-one.

Muhammad, Khalil Gibran. *The Condemnation of Blackness: Race, Crime and the Making of Modern Urban America*. Cambridge: Harvard University Press, 2012. This book offers a criminological overview of how the gathering and publication of crime statistics influenced public perceptions of African-Americans in early twentieth century America, with negative consequences for African-Americans. He catalogs how change gradually began to occur later in the early twentieth century, after the era of the Duluth lynchings, as social scientists reexamined their assumptions and approaches to gathering crime statistics.

Doss, Erika. *Memorial Mania*. Chicago and London: The University of Chicago Press, 2010. Doss' book offers an excellent chapter on the CJMM entitled, SHAME: Duluth's Lynching Memorial and Issues of National Morality. I use quotations from that chapter heavily in this document.

B. Location Map

See enclosed.

C. Photos of subject property

See enclosed.



The following two pages are of bibliographic material contributed by Jodi Broadwell and other Clayton Jackson McGhie Memorial, Inc. stakeholders.

#### History of Duluth Lynching and CJM Memorial Information

[www.claytonjacksonmcghie.org](http://www.claytonjacksonmcghie.org)

<http://www.tolerance.org/magazine/number-24-fall-2003/feature/it-happened-here>

<http://www.nosue.org/civil-rights/>

<http://collections.mnhs.org/duluthlynchings/>

[http://news.minnesota.publicradio.org/features/2003/06/09\\_kelleherb\\_memorialcasting/](http://news.minnesota.publicradio.org/features/2003/06/09_kelleherb_memorialcasting/)

#### Books about the Duluth Lynching

The Lynchings in Duluth by Michael Fedo

The Lynchings in Duluth reading: <http://www.youtube.com/watch?v=W3fh7b9XYOA&feature=youtu.be>

The Lyncher in Me by Warren Read

[http://www.warren-read.com/the\\_lyncher\\_in\\_me](http://www.warren-read.com/the_lyncher_in_me)

#### Videos about the Duluth Lynching and CJMM, Inc.

North Star - Duluth Lynchings: Presence of the Past:

[http://www.youtube.com/watch?v=Y\\_O7jvgP1YU#t=790](http://www.youtube.com/watch?v=Y_O7jvgP1YU#t=790)

#### CJMM, Inc. Awards

2008, NAACP organization Drum Major for Peace Award, given out at the MLK Day rally at the DECC

2009, Minnesota Council of Nonprofits Mission and Excellence Award for Anti-Racism Initiative

- Hillsider Article about 2009 MCN Award: <http://the-hillsider.blogspot.com/2009/11/clayton-jackson-mcghie-memorial.html>
- Duluth News Tribune Picture of CJMM, Inc. receiving 2009 Award:  
<http://www.duluthnewstribune.com/event/image/id/42633/headline/Clayton%20Jackson%20McGhie%20Memorial%20Inc./>
- Video about CJMM, Inc. and the 2009 Award:  
<http://www.youtube.com/watch?v=acznohGqiso&feature=c4-overview-vl&list=PL7A36DA2DD8C9D648>

#### CJMM, Inc. DVDs

Bringing the Truth to Light: A Community Forum on Racism Today DVD and Discussion Guide

Bring the Truth to Light: A Community Call for Racial Equity in Our Schools DVD and Discussion Guide

#### CJMM, Inc. Curriculum

Teaching History, Literacy, and Tolerance: A Curriculum for the Clayton Jackson McGhie Memorial

#### CJMM, Inc. Annual Dinner Honorees Picture

<http://www.duluthnewstribune.com/event/image/id/99460/headline/Clayton%20Jackson%20McGhie%20honoree/>

#### CJMM, Inc. Scholarship Information and Winners

<http://www.dsacommunityfoundation.com/clayton-jackson-mcghie-memorial-scholarship-fund?tt=0>



Magazine Articles

<http://www.duluthsuperiormagazine.com/June-2012/Clayton-Jackson-McGhie-Memorial-Inc-sponsors-nationally-recognized-RACE-exhibit-to-be-hosted-by-Duluth-Childrens-Museum-at-the-Depot/>

Article on CJMM, Inc. and Education Equity

<http://www.zenithcitynews.com/061212/colors.htm>

Books featuring CJM Memorial

Etched in Stone: Enduring Words from Our Nation's Monuments by Ryan Coonerty



Former Clayton Jackson McGhie Memorial, Inc. board member Carl Crawford leads a tour of the CJMM.





Mayor Gary Doty and other Clayton Jackson McGhie Memorial organizers break ground for the CJMM during a ceremony held on October 10, 2003.



The Clayton Jackson McGhie Memorial, Inc. plaza during Duluth's summer months.



Ellis Bullock of the Grotto Foundation presents Julia Cheng, a former co-chair of the Clayton Jackson McGhie Memorial, Inc., the 2009 Minnesota Council of Nonprofits Mission Award for Anti-Racism Initiative.





Past honorees from the yearly *Honoring the Past, Building the Future* fundraiser to support the Clayton Jackson McGhie Memorial, Inc. include (clockwise, l-r) Matt Carter, the husband of the award's first recipient, the late Helen Carter, Portia Johnson, Wing Young Huie, Bea Larson and Joe Gomer.



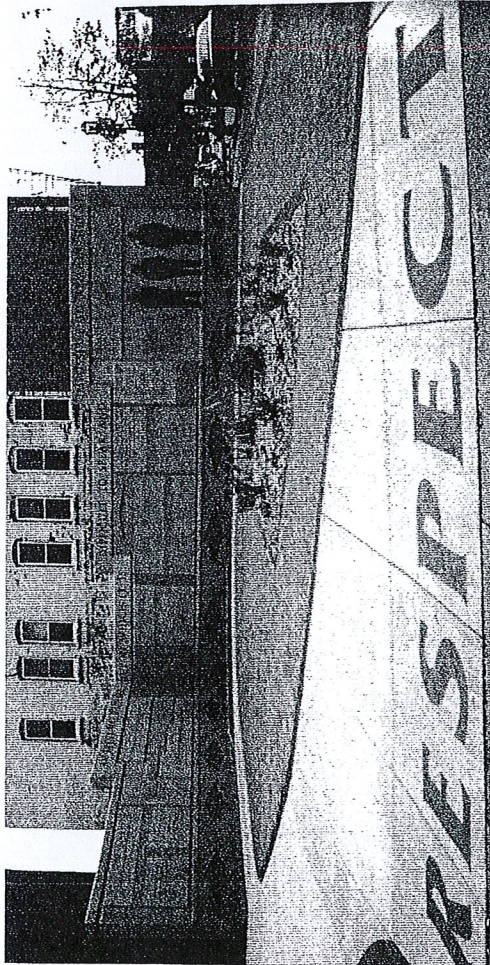


Warren Read, a descendant of one of the men who organized the 1920 Duluth lynching holds hands with Virginia Huston, a relative of one of the three lynched men, in June 2008.



The following four pages contain further photographs of the Clayton Jackson McGhie Memorial, Inc. from Erika Doss's book, *Memorial Mania* (see Local Landmark Nomination form bibliography).





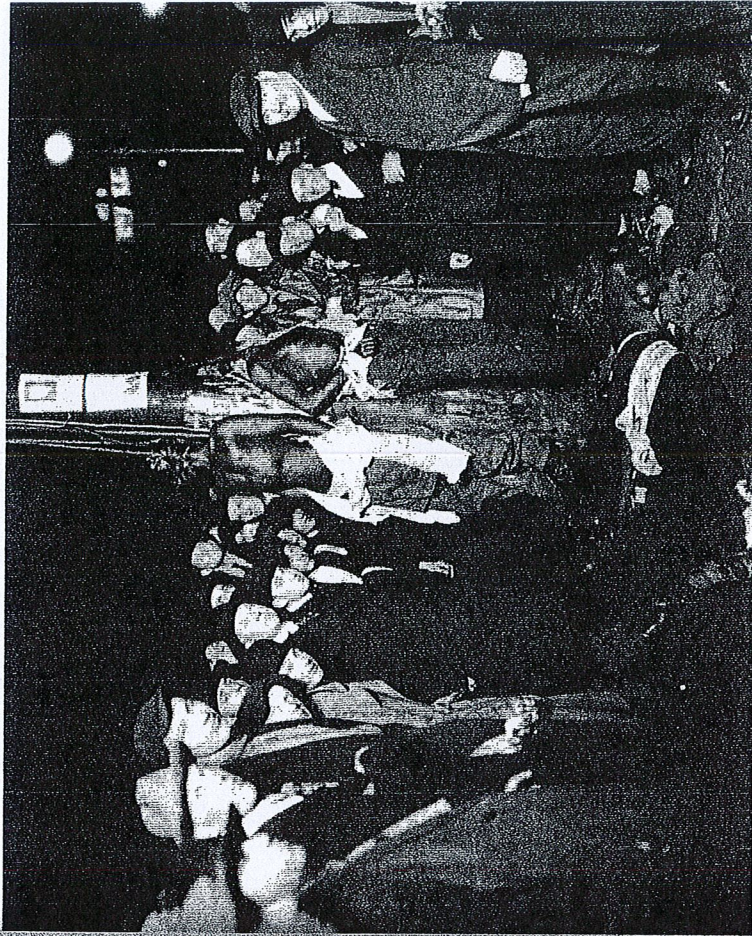
5.1. Carla Stetson, Clayton Jackson McGhie Memorial, Duluth, Minnesota, dedicated 2003. Text for the memorial was chosen by Anthony Peyton Porter. (Courtesy of Carla Stetson.)

ish philosopher and statesman Edmund Burke: "An event has happened upon which it is difficult to speak and impossible to remain silent."<sup>2</sup>

The memorial's sidewalks are embedded with three words: respect, compassion, and atonement. Somewhat ironically, the brick wall in back of the memorial features fading signage for Duluth's Union Gospel Mission (established in 1922 and still located next door) and a passage from Psalms 46:1: "God is our refuge, strength, a very present help in trouble." Below this is a paragraph describing the events that occurred on June 15, 1920, and the memorial's main iconographic element: three life-size bronze figures dedicated to the three men who were murdered in Duluth: Elias Clayton (age 19), Elmer Jackson (age 22), and Isaac McGhie (age 20) (fig. 5.3). The memorial's official name, in fact, is the Clayton Jackson McGhie Memorial. It is the first large-scale memorial in America dedicated to lynching, to what the NAACP in November 1920 declared "the greatest shame in the United States."<sup>3</sup>

Whereas lynching and pictures of lynching once fed a rapacious American appetite for sadistic racism, today's commemoration of lynching suggests growing recognition of the nation's historical legacy of racist violence. This legacy, this national inheritance, is a "memory stain," and it is shameful.<sup>4</sup> Like other lynching recovery projects, Duluth's lynching memorial animates this shame and redirects the dehumanizing spectacle of lynching to a project focused on "bearing witness" to its victims.

Growing numbers of shame-based memorials, including those that



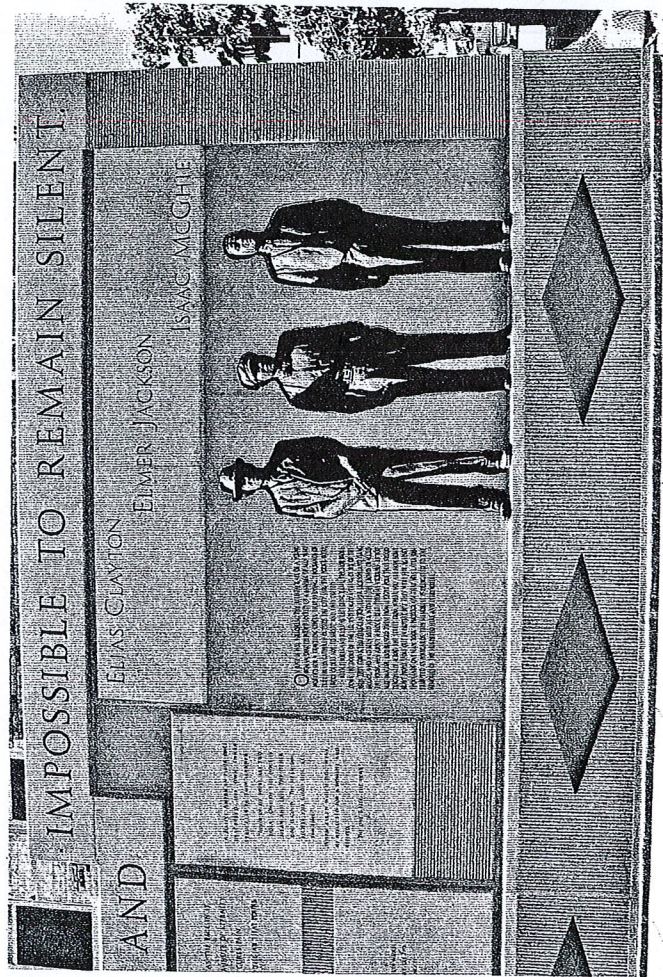
5.2. Ralph Greenfield, "Picture of a Lynching," 1920. Photograph of the lynching of Elias Clayton, Elmer Jackson, and Isaac McGhie in Duluth, Minnesota. (Courtesy of the Minnesota Historical Society.)

recall the subjects of racial terrorism, slavery, and war relocation during World War II, are being raised in America today. "Sites of shame" are increasingly considered places worthy of commemoration and have become pedagogical imperatives of both local communities and federal agencies like the National Park Service. This chapter considers the contemporary cultural, political, and social dimensions of these shame-based memorials. What does shame mean in America today? Who is shaming, and who is ashamed? What are the affective possibilities of shame?

## SITES OF SHAME

Unlike affects such as grief, gratitude, fear, and anger, shame's currency in contemporary America is shadowy. Shame might have had more shared social meaning in the nation's past: in 1954, for example, when lawyer Joseph Welch beseeched Senator Joe McCarthy during the televised Army-McCarthy hearings, "Have you no sense of decency, sir, at





5-3 Clayton Jackson McGhie Memorial, detail. (Courtesy of Carla Stetson.)

long last?" or in 1963, when President John F. Kennedy admonished Congress to enact civil rights legislation with the words "Those who do nothing are inviting shame."<sup>5</sup> In the mid-1960s, poverty was called "the shame of a nation," and its eradication—"one of the most urgent endeavors in which America is engaged," declared Vice President Hubert Humphrey in 1965—was considered the political obligation of a Great Society.<sup>6</sup>

Today, shame about the nation's transgressions is generally absent in terms of how most Americans think about themselves and the nation. This is hardly surprising: recalling shameful episodes and histories is fraught with struggles over their very admission in the national narrative. To acknowledge shame, after all, is to admit that there is something to be ashamed about. And for many Americans, shameful moments in the nation's past are just that—in the past and therefore removed from presentist personal and/or collective understandings of relevance and responsibility. "I didn't live then, so it's not my problem," is one response; "Why bring that all up again, it's too painful," is another. Or as Virginia legislator Frank D. Hargrove rather callously put it in 2007, during debates calling for a state resolution officially apologizing for slavery in America: "black citizens should get over it." As cultural geographer Ken

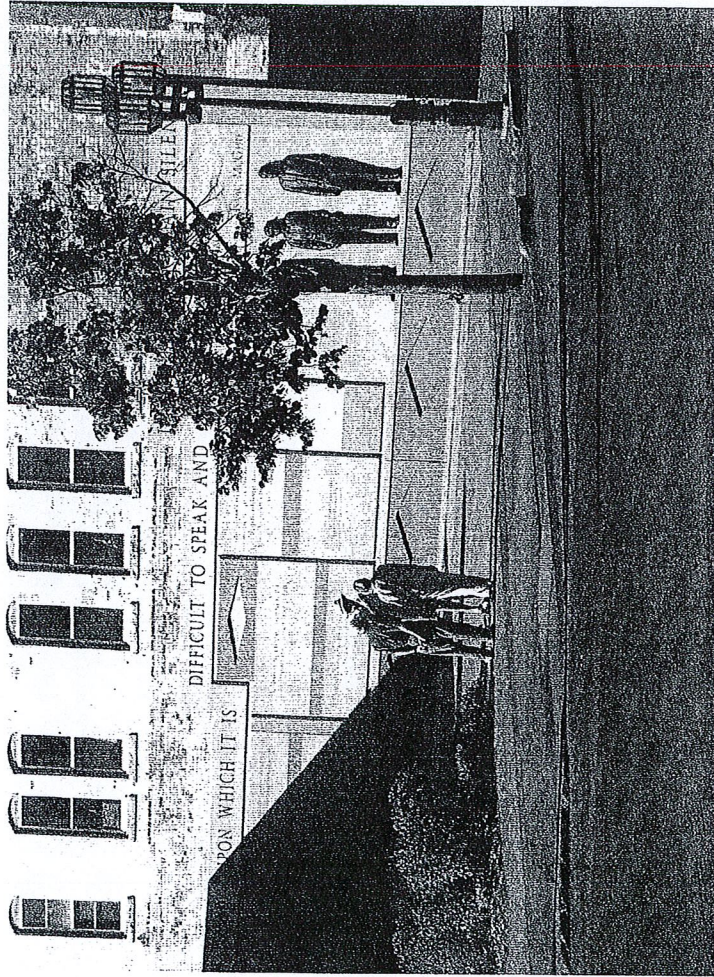
Foote observes, "shame can be a powerful motive to obliterate all reminders of tragedy and violence," to the degree that stigmatized places often become invisible in the national landscape.<sup>7</sup>

Recently, however, reckoning with the nation's shameful transgressions has become an agenda in American memorial culture. Contemporary memorials to executed witches, for example, dedicated in Salem and Danvers, Massachusetts, in 1992, commemorate the mostly female victims of a pathological public culture of superstition and religious intolerance in the late seventeenth century (see fig. 0-3, p. 3). The inscription on the Danvers memorial reads: "In memory of those innocents who died during the Salem Village witchcraft hysteria of 1692." Memorials commemorating the mass murders of Native Indians, the chattel slavery of Africans in the Americas, the forced internment of Japanese Americans during World War II, and the victims of lynching similarly remember shameful American histories. Doing so, Dolores Hayden cautions, involves more than simply adding previously ignored or avoided subjects to the national memorial landscape.<sup>8</sup> It requires a conceptual reassessment of shame's diversity, its necessity in a just society, and its affective potential as a mode of redemption.

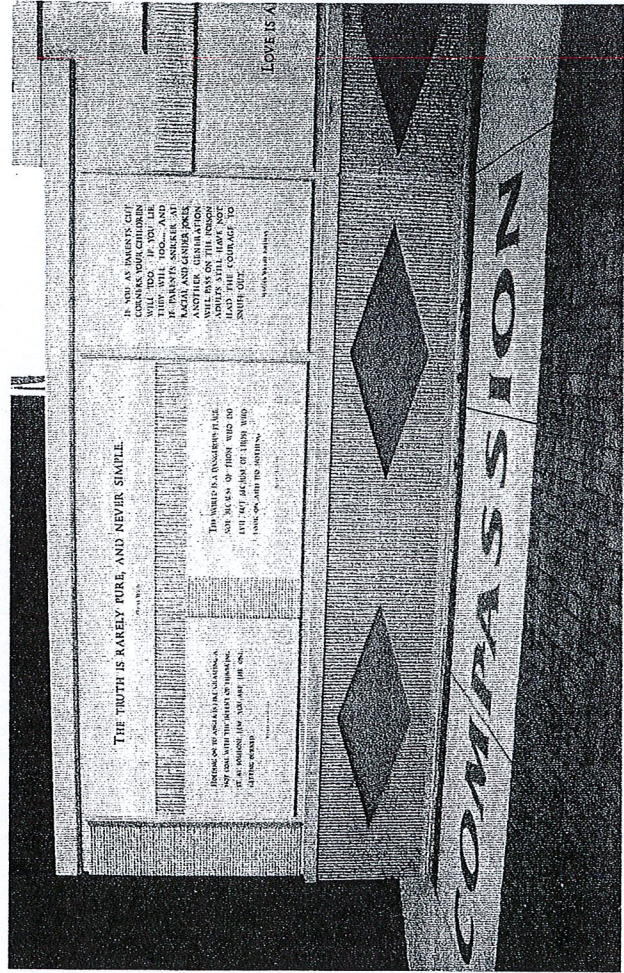
The United States is not unique in its recent recovery of shameful national histories. Germany has made substantial efforts to address its responsibility in the Holocaust, including dedicating the Memorial to the Murdered Jews of Europe in 2005 (see fig. 3-8, p. 134). Belgium has mounted public exhibitions such as *Memory of Congo* (2005) to address King Leopold's bloody colonization of Central Africa from 1885 to 1908—and the deaths of an estimated ten million Africans. In 1996, South Africa formed the Truth and Reconciliation Committee to detail the violations of human rights in that country from 1960 to 1994. In 2000, Spain's Association for the Recovery of Historical Memory initiated the exhumation of some thirty thousand Spaniards killed during the Spanish Civil War and under the dictatorship of General Francisco Franco; issues of apology and reparation have also emerged in Spain's national conversation.<sup>9</sup> In 2007, the Monument to the Victims of State Terrorism was dedicated in Buenos Aires, one of several new memorials raised to the "disappeared" murdered during Argentina's military dictatorship of 1976–1983. And in France, artists Julian Bonder and Krzysztof Wodiczko are designing a memorial to the abolition of slavery, a project commemorating the port city of Nantes's ignoble role in the transatlantic slave trade and the global dimensions of human trafficking today.

In Russia the Memorial to the Victims of the Gulag was erected in Moscow's Lubyanka Square in 1990 (across the street from KGB head-

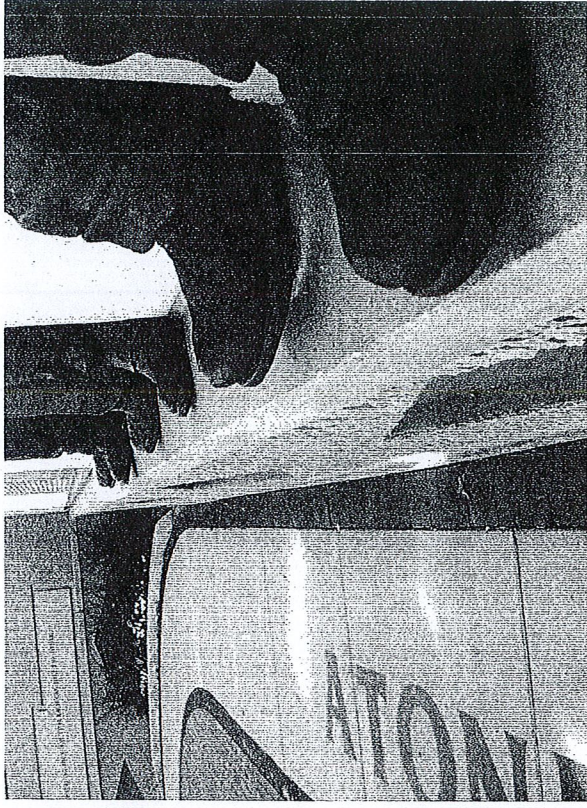




5.5. Clayton Jackson McGhie Memorial. (Photo by the author.)



5.6. Clayton Jackson McGhie Memorial, detail. (Courtesy of Carla Stetson.)

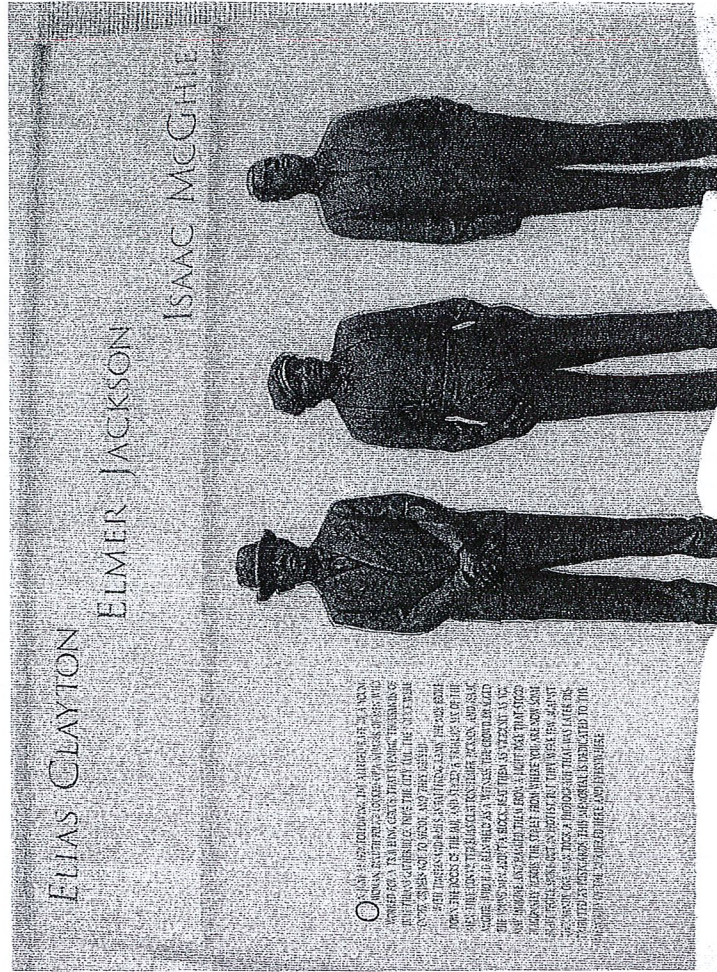


5.7. Clayton Jackson McGhie Memorial, detail. (Courtesy of Carla Stetson.)

in the objectification and dehumanization of other human beings. Its design deliberately encourages this recognition (fig. 5.7). "Most people 'read' the memorial from left to right," Stetson observes. "By the time they get to the information about the lynching and see the bronze figures, the word 'you' has been used three times in the various quotes."

While trauma "undermines subjectivity and witnessing restores it, the process of witnessing is not reduced to the effects of trauma," Oliver argues.<sup>96</sup> Rather than reproducing images of white mob violence and black victimization, Duluth's memorial focuses on the individuality of three wrongly accused men, and on bearing witness to issues of moral accountability. Since pictures of Clayton, Jackson, or McGhie while alive have not been found, Stetson modeled the memorial's seven-foot figures on three local high school and college students. Each young man is dressed in period clothing: vests, suspenders, narrow belts, button down shirts, caps, hats, jackets, heavy shoes. And each stands with confident self-assurance, his eyes cast slightly upward, glancing across the street to where he was murdered (fig. 5.8). "His look forces you to look," Stetson remarks.<sup>97</sup> An account of their deaths is sandblasted into the wall nearest their sculpted torsos; the words "impossible to remain silent" and their names are incised above their heads; the word "atonement" is writ large directly under their feet. This appeal to voice, name, and agency segues with the nation's emphasis on individualism and the unique self; the





5.8. Clayton Jackson McGhie Memorial, detail. (Courtesy of Carla Stetson.)

appeal to reparations meshes with national directives to build a better, more democratic, and more inclusive America: consider, for example, the democratizing impulses of civil rights, and other rights-based models of citizenship today.

Importantly, the Clayton Jackson McGhie Memorial refuses to engage in the curative cliché of absence common in contemporary American memorial culture. As Dominick LaCapra observes in his discussion of trauma, absence, and loss, “When loss is converted into (or encrypted in an indiscriminately generalized rhetoric of) absence, one faces the impasse of endless melancholy, impossible mourning, and interminable aporia in which any process of working through the past and its historical losses is foreclosed or prematurely aborted.”<sup>98</sup> Duluth’s memorial avoids this impasse by emphasizing loss, not absence: by retaining an emphasis on the individual figure, it remembers the three men who were murdered in 1920. Their subjectivity is emphasized; they are not represented as corporeal circus workers or battered lynching victims, but as men. Importantly, too, Duluth’s memorial does not heroize these men or make them into martyrs, categories of risk, bravery, and sacrifice that they did not choose. Rather, it casts them as ordinary Americans to

whom shameful things were done. Highlighting their individuality and shaming the complicity of Duluth’s lynch mob, this memorial appeals to contemporary notions of social justice.

## SLAVERY MEMORIALS

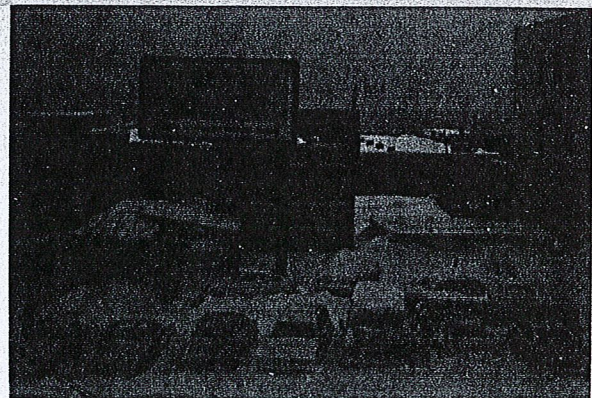
Other contemporary American publics have also taken up the ideals of a democratic nation—and have turned to shame-based memorials and shaming speeches to reanimate those ideals in the present day. These include slavery memorials, museums, and apologies, as well as commemorative projects centered on Japanese American internment during World War II.

In 2002, the African American Monument was dedicated in Savannah, Georgia, along the city’s heavily touristed riverfront and at the site of disembarkation for hundreds of thousands of enslaved Africans during the eighteenth century (fig. 5.9). In a city that features over fifty memorials and a 55 percent black population, this was Savannah’s first memorial focused on African Americans. (In 2007, the Haitian Memorial Monument was dedicated in the city’s Franklin Square.) It is also one of the nation’s few public sculptures dedicated to slavery; another is *Reconciliation*, a bronze statue erected in 2007 in Richmond that contextualizes that city’s role in the slave trade.<sup>99</sup> Orchestrated by a retired schoolteacher and designed by a local artist, Savannah’s slavery memorial depicts life-size figures of a modern middle-class black family (man, woman, two children) standing closely together and dressed in gender specific clothing (the man wears a suit and tie, the woman a long skirt).<sup>100</sup> A link of chains circles their feet. The family faces the Savannah River, whose navigable proximity to the Atlantic Ocean facilitated the city’s central role and steady profits in slave trafficking.

The memorial’s granite pedestal features a quote from Maya Angelou that reads, in part: “We were stolen, sold and bought together from the African Continent. We got on the slave ships together. We lay back to belly in the holds of the slave ships in each other’s excrement and urine together, sometimes died together, and our lifeless bodies thrown overboard together” (fig. 5.10). Approved by the city in 1992, Savannah’s slavery memorial stalled over Angelou’s brutal description of the Middle Passage’s racial terrorism. Floyd Adams, Savannah’s first African American mayor, argued that Angelou’s words were “too graphic” for a public memorial. City alderman David Jones agreed, saying: “This inscription is ugly. Even though it was true, it can make one bitter. We’re moving forward. I want my children to know about it, but I don’t want them to live in yesterday.”<sup>101</sup> After being asked for a more “optimistic” inscription

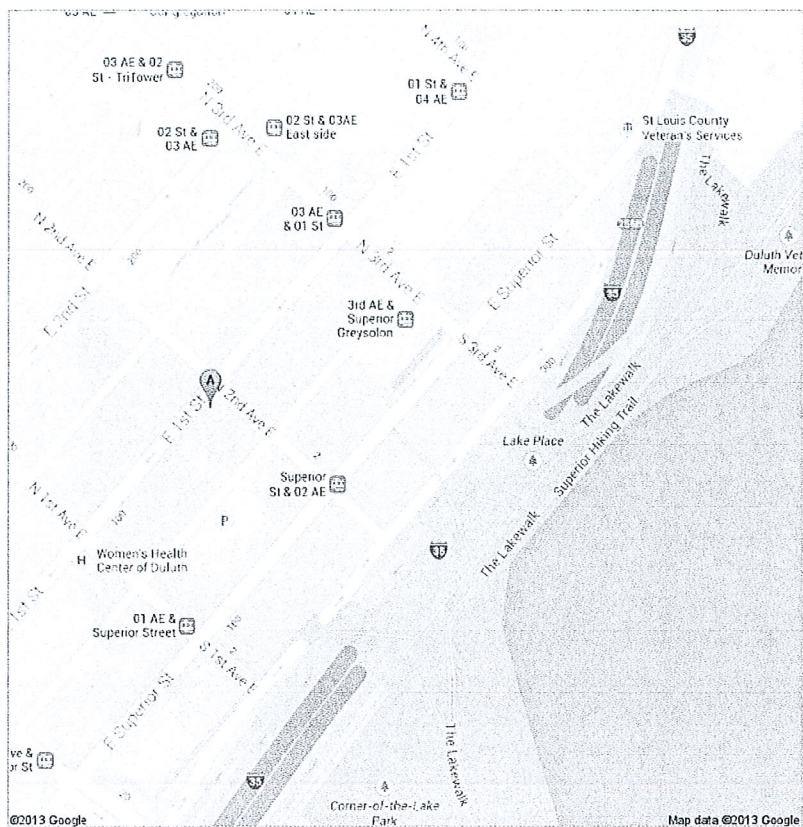


These two photographs were provided by the City of Duluth. They show a winter scene of a used car lot located where the Clayton Jackson McGhie Memorial now stands.



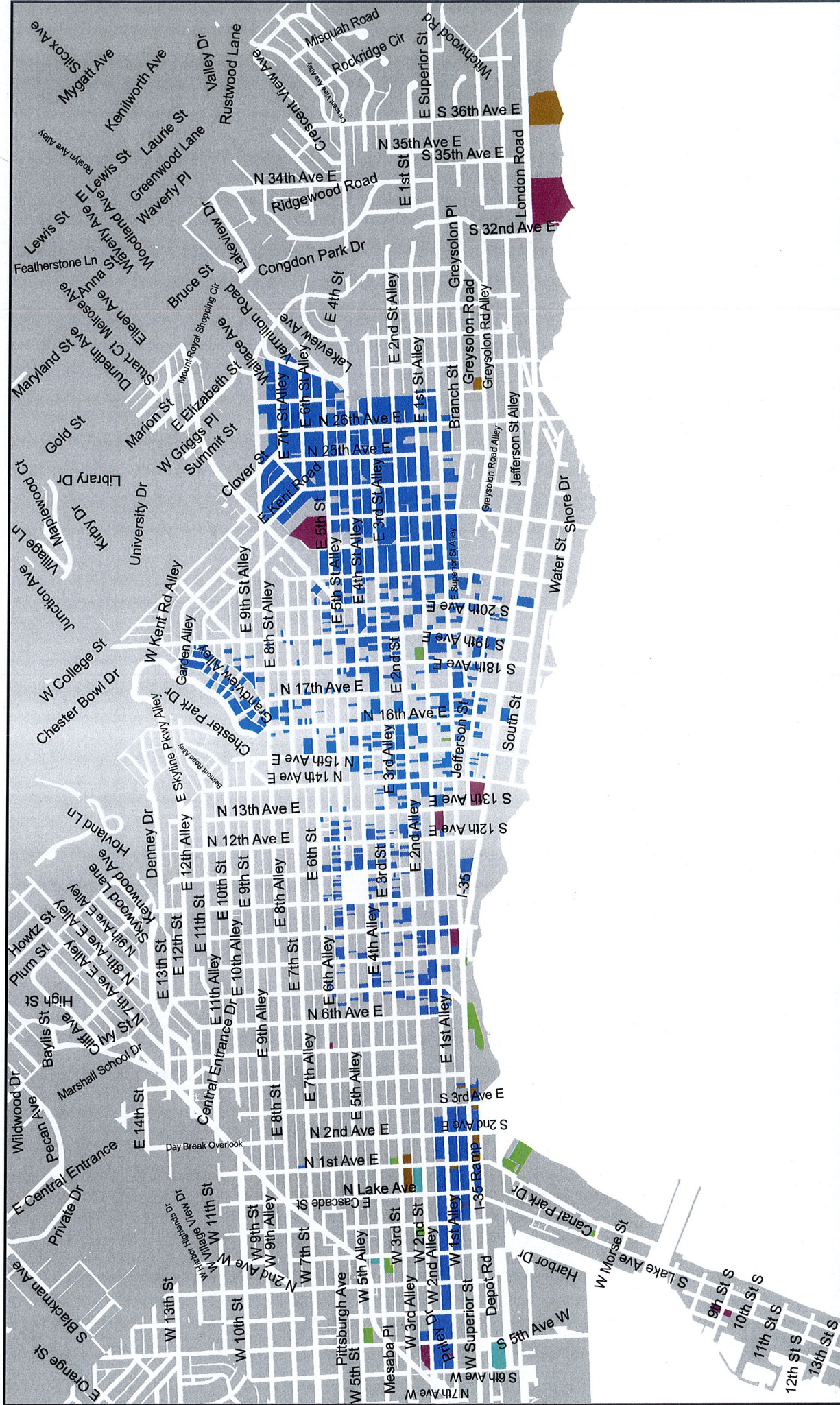


Google



A. **Clayton-Jackson-McGhie Memorial**  
E 1st St, Duluth, MN  
(218) 336-2990



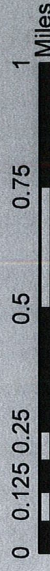


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# Historic Properties in Duluth







# CLAYTON JACKSON MCGHIE MEMORIAL DISCUSSION GUIDE



[ BRINGING THE TRUTH TO LIGHT ]



## HISTORY AND MEMORY ARE SELECTIVE

Incidents and events that place little or no emphasis on race and ethnicity are not meant that it did not occur. Many lynchings and other racial terror incidents are not remembered because histories are the purview of the winners and not the losers. It is not a coincidence

But 1920 is a signal year for citizens of Duluth and Minnesota. This year, the city was rocked by the June 15, 1920 lynching of three black men. The incident, which resulted in the deaths of three men, is a crime its citizens not only remembered, this incident has also become a symbol of racial consciousness and enabled a wounded community to acknowledge, confront, and begin the process of racial healing.

As a child growing up in Duluth, I learned of this incident from my mother, who, I was perhaps nine or ten years old. Like most Duluthians who had learned of the lynchings, I put much of my mind until the late 1970s when I wrote *The Lynchings in Duluth* (original title, *They Was Dead Alive*). The book generated little discussion and little notice.

It wasn't until Craig Grau, a UMD professor, located the graves of the victims of this crime that white activists within Duluth sought to redress the wrongs of that June night in 1920. The gravesites were commemorated, and good people began talking about the lynchings, formed committees, and determined to infuse the 1920 deaths into the consciousness of the community.

But the Clayton Jackson McGhie Memorial Committee did much more than that. They set about to establish this poignant memorial as created by sculptor Carla Slesion, with accompanying texts selected by writer Anthony Peyton Porter. These sculptures were cast by Artstone of New Ulm, Minnesota, and are situated on a plot donated by Lamar Outdoor Advertising. The contributions of these two enterprises have made possible the existence of this memorial, enabling everyone concerned with human dignity to pause and reflect on an unspeakable past incident, but also to look toward a just and equitable future for all.

-Michael Fedo, Author



# [ C J M M I N C . I N T O T H E F U T U R E ]

It is important to first acknowledge the immense amount of work that has been accomplished over the last few years. Under tireless leadership, countless supporters and volunteers, and the vision of two amazing artists, the Clayton Jackson McGhie Memorial was created. The day that the memorial was unveiled will be a day that thousands of us will never forget and one of which Duluth can forever be proud.

Many might think that the memorial would be the conclusion of the work by our organization, but it was just the beginning. Our mission has always been to work toward eradicating racism in the Duluth community and we should agree that facilitating the public acknowledgement of the lynchings was extremely important but was not enough to accomplish the important objective we have set forth before us.

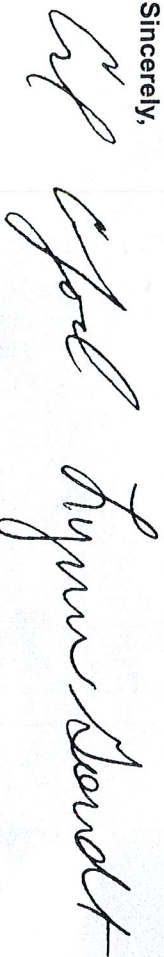
We are a unique organization poised to take on the challenge of addressing racism. We have numerous resources: we are diverse in ethnicity, background, age, and scope of influence; a website that is currently being revised and enhanced as a tool of discussion and learning; this important discussion guide; numerous relationships with persons and organizations of influence in the community; and the beautiful and thought-provoking memorial.

During the creation of the memorial, our mantra was always "Bring the Truth to Light." This will carry us forward into our new set of goals and challenges and be our guiding words...

1. Challenging and supporting institutions to acknowledge that racism and discrimination still exist, and working with them to determine their role and place in this work and provide them with tools and resources for doing so.
2. Supporting and involving youth by helping them further their education, supporting them in acknowledging racism, and providing tools for change.
3. Partnering with other organizations in the community to support each other and to determine the niche we all have in undoing racism.
4. Facilitating opportunities for reconciliation and healing by providing opportunities for people to tell their stories about racism and to be heard.
5. Providing tools for learning and discussion including this discussion guide, the website, and a high school curriculum.

We are looking ahead to many years of hard but rewarding work and hope we can support you in the work you are doing in your own community. Thank you for your interest in the Clayton Jackson McGhie Memorial.

Sincerely,



Carl Crawford & Lynn Goerd, Co-chairpersons 2005



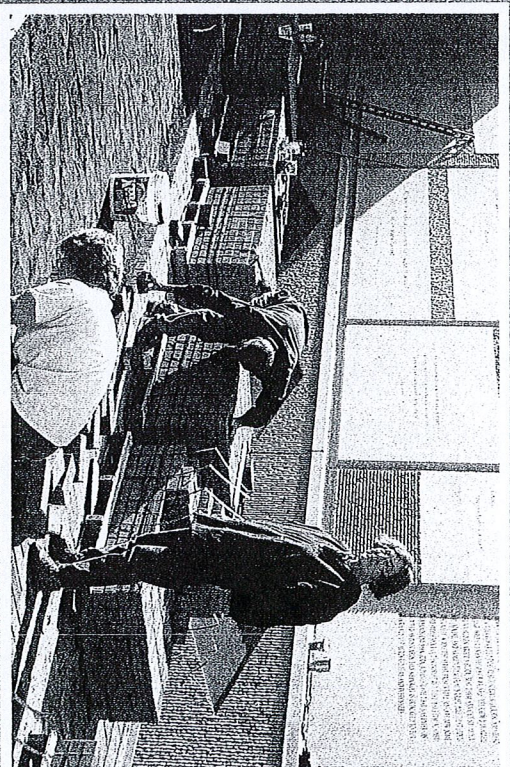
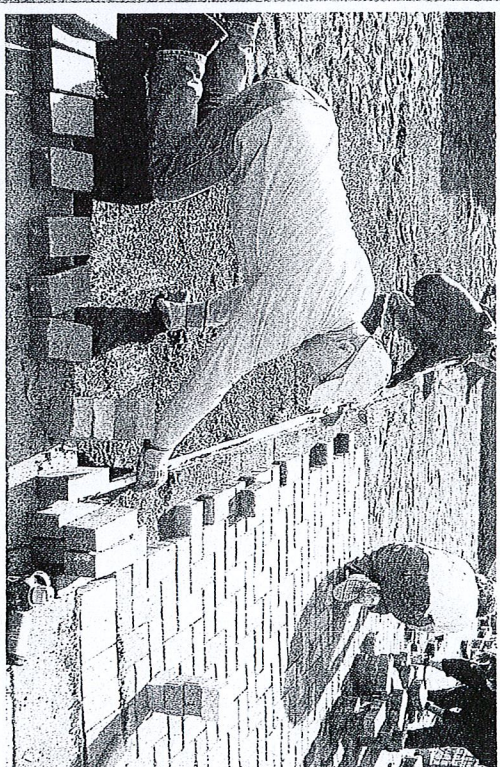
# [ THE MEMORIAL PROJECT ]

In the fall of 2001, two Clayton Jackson MacGhee Memorial representatives were appointed to lead management aspects for the creation and building of the memorial. Jeff Caraway and Richard Dolezal accepted the demanding and challenging task of project managers. They met weekly with the artist, Carla Stelson, to discuss progress and identify ways they could help meet project deadlines. Their primary goals were to be the buffer between the artists and the City of Duluth, the CJMM Board, the Duluth Public Arts Commission, business owners near the memorial site, and the people they would be working with to hire and volunteer at the site. Many meetings were held with the above named groups to keep the project on schedule. They traveled to Osceola, WI, where the bronze figures were cast and to New Ulm, MN, where the walls were cast. Both experiences were very moving—seeing the memorial components taking shape.

The installation of the walls at the site signaled a turning point in the completion of the memorial. It meant we were now in the phase of building the memorial, which would require much volunteer assistance. It also gave the community a very visible sign that the memorial was happening and encouraged significant financial contributions.

Communities of Faith, area youth groups, and other civic minded groups were approached about helping with the preparation of the site for block laying, actual laying of the thousands of blocks in the areas surrounding the gardens and sidewalk and garden planting. These groups volunteered hundreds of hours; the City of Duluth also provided support in the creation of the gardens. Area garden shops contributed plants and trees to complete the site.

The memorial creators, Anthony Peyton Porter and Carla Stelson, had to deal with delays which extended the finishing of the project by five months. Delays in acquiring the property kept the site preparation work from getting started. The artists were gracious in accepting this extension of time without any additional compensation.





# [ ARTISTS' STATEMENT OF PURPOSE ]

We—Carla Stetson, a Duluth sculptor and designer, and Anthony Peyton Porter, a Minneapolis editor, publisher, and writer—have collaborated on the Clayton Jackson McGhie Memorial because we believe it is important to acknowledge this horrific event and not forget about it or cover it up. We must know our history in order to understand the present and conceive of a brighter future.

Our monument relates the murders of Elmer Jackson, Elias Clayton, and Isaac McGhie to all murders of the Other—American Indians, Kurds, Armenians, Tunisians, Catholics, Muslims, Jews, Christians, Gypsies, Hindus and those people who live across the street. Duluth is a part of the world. This particular evil was not in the mob ignoring the law—many awful things are unlawful, including murder; the evil began, as usual, in judgment.

Ideas and sentiments from different cultures with symbolic visual statements give voice to our thoughts. Quotations on the walls, key words in the pavement, strong textural pattern, and bronze figures of the three young men create a contemplative space that stimulates reflection and discussion. We hope it acts as a lens to focus on some important questions such as: What drives people to mob violence? What enables some to protest it? How can we feel compassion for the victims and their murderers?



## THE ARTISTS

Carla Stetson is a sculptor and designer. She designed the Memorial plaza and walls and created the bronze figures.

Anthony Peyton Porter is a radio commentator, writer, editor, and publisher. He selected the quotations for the CJM Memorial and wrote the story for the wall.

We collaborated on the Memorial because we believe that the writings and visual language are more effective together than they could be apart, to help up come to terms with the complex nature of this event.



## MEMORIAL QUOTATIONS

An event has happened, upon which it is difficult to speak and impossible to remain silent. - Edmund Burke

Edmund Burke (1729-1797) was a British statesman and member of Parliament. Born in Dublin, Ireland, he was an influential orator and the author of many political essays and a book on aesthetics. The header quotation is from a 1789 speech on the impeachment of Warren Hastings, a former governor general of India whom Burke accused of betraying British ideals of justice and fair play.

The truth is rarely pure, and never simple. - Oscar Wilde  
Oscar Wilde (1854-1900) was an Irish poet, essayist, playwright, wit, and novelist whose works include *The Picture of Dorian Gray* and *The Importance of Being Earnest*, among others.

Holding onto anger is like grasping a hot coal with the intent of throwing it at someone else; you are the one getting burned. - Gautama Buddha  
Siddhartha Gautama (c.563-c.483 BCE), also called Sakyamuni, was the founder of Buddhism.

The world is a dangerous place, not because of those who do evil, but because of those who look on and do nothing. - Albert Einstein

Albert Einstein (1879-1955) was a physicist, pacifist, and Nobel Prize laureate who propounded the special and general theories of relativity. A profoundly compassionate man, he spoke and wrote extensively against the use of nuclear weapons, to which his theories had led.

If you as parents cut corners, your children will too. If you lie, they will too...  
If parents snicker at racial and gender jokes, another generation will pass on the poison adults still have not had the courage to snuff out. - Marian Wright Edelman  
Marian Wright Edelman (1939- ) is an activist and advocate for children and the founder of the Children's Defense Fund.

Forgiveness is giving up all hope of having had a better past. - Anne Lamott  
Anne Lamott (1954- ) is a novelist and spiritual philosopher whose books include *Operating Instructions*, *Traveling Mercies*, and *Bird by Bird*.

Love is all we have, the only way that each can help the other. - Euripides  
Euripides (c484-406 BCE) was a Greek playwright, whose extant works include *Medea*, *Electra*, and *The Trojan Women*.



There may be times when we are powerless to prevent injustice, but there must never be a time when we fail to protest. - Elie Wiesel

Elie Wiesel (1928- ) is a writer, Jewish Holocaust survivor, and Nobel laureate committed to informing people about the Holocaust and opposing racism and oppression. His works include *Night*, *A Beggar in Jerusalem*, and *The Testament*.

Hatred can never answer hatred; all violence is injustice. - Thich Nhat Hanh

Thich Nhat Hanh (1926- ) is an exiled Vietnamese Buddhist monk who was nominated for a Nobel Peace Prize by Martin Luther King, Jr. His published works include *The Miracle of Mindfulness*, *Living Buddha, Living Christ*, *Peace is Every Step*, and many more.

He who is devoid of the power to forgive is devoid of the power to love.

- Martin Luther King, Jr.

Martin Luther King, Jr. (1929-1968) was a civil rights leader, anti-war activist, and Nobel laureate who was murdered in Memphis, Tennessee. His published works include *Letter from Birmingham Jail*.

The reformative effect of punishment is a belief that dies hard, chiefly, I think, because it is so satisfying to our sadistic impulses. - Bertrand Russell

Bertrand Russell (1872-1970) was a philosopher, mathematician and Nobel laureate whose works include *Introduction to Mathematical Philosophy* and *Political Ideals*, among others.

We are responsible for the world in which we find ourselves, if only because we are the only sentient force that can change it. - James Baldwin

James Baldwin (1924-1987) was an American essayist, novelist and playwright whose works include *The Fire Next Time*, *Another Country*, and *Notes of a Native Son*, among others.

We are the mirror as well as the face in it. We are tasting the taste this minute of eternity. We are pain and what cures pain. We are the sweet, cold water and the jar that pours.

- Jalaluddin Rumi

Jalaluddin Rumi (c1207-1273) was a Persian poet and teacher, much of whose poetry has been translated into English, including *Open Secret* and *The Essential Rumi*.

A Native American elder once described his own inner struggles in this manner:

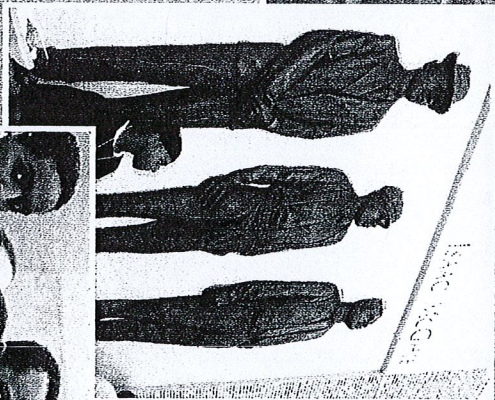
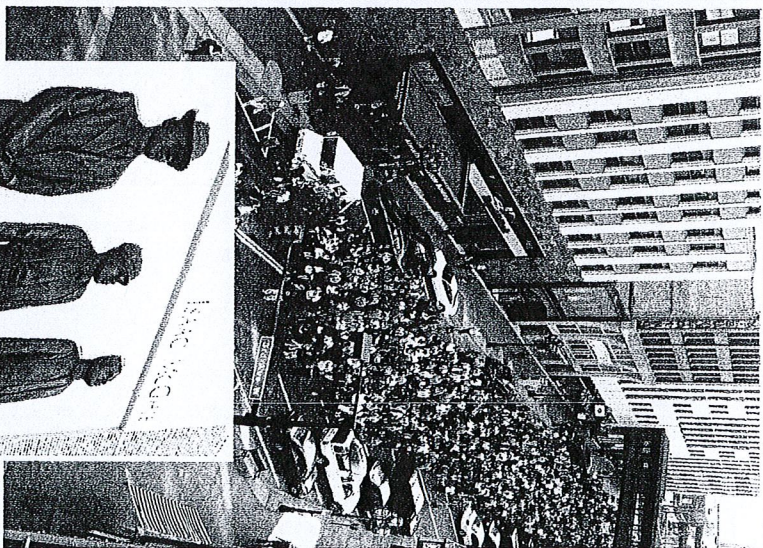
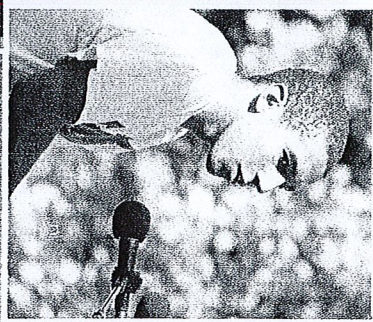
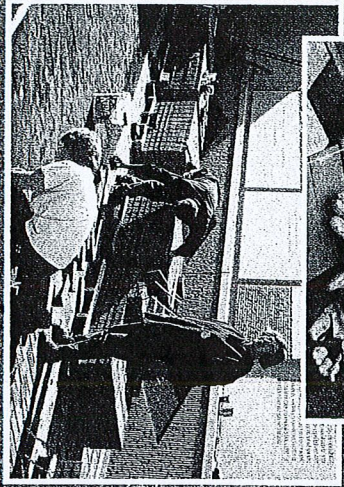
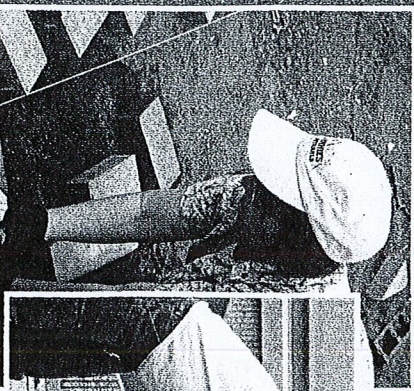
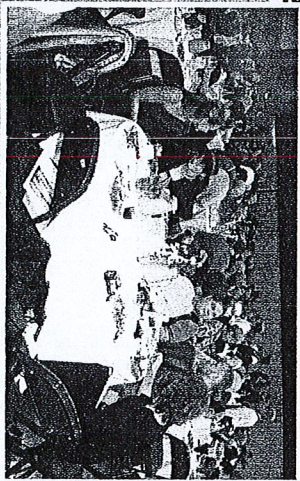
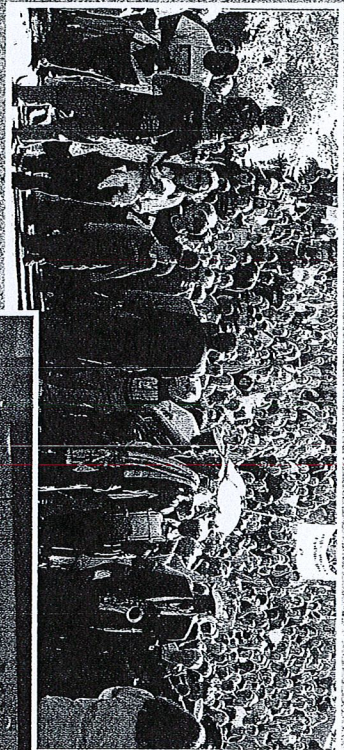
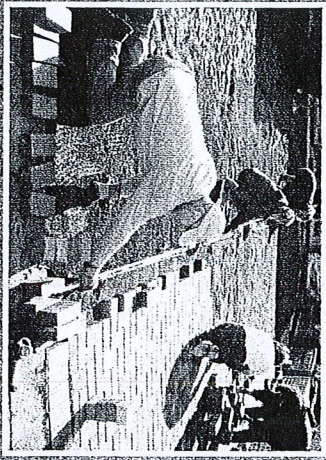
"Inside of me there are two dogs. One of the dogs is mean and evil, the other dog is good. The mean dog fights the good dog all the time." When asked which dog wins, he reflected for a moment and replied, "The one I feed the most."

- George Bernard Shaw

George Bernard Shaw (1856-1950) was an Irish playwright, novelist and critic, and is said to have recorded the quotation from an anonymous Native American elder. Shaw's works include *Pygmalion*, *Mrs. Warren's Profession*, and *The Intelligent Woman's Guide to Socialism and Capitalism*, among many others.

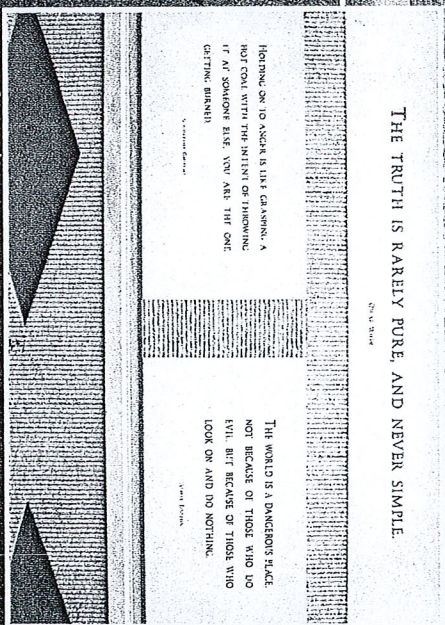
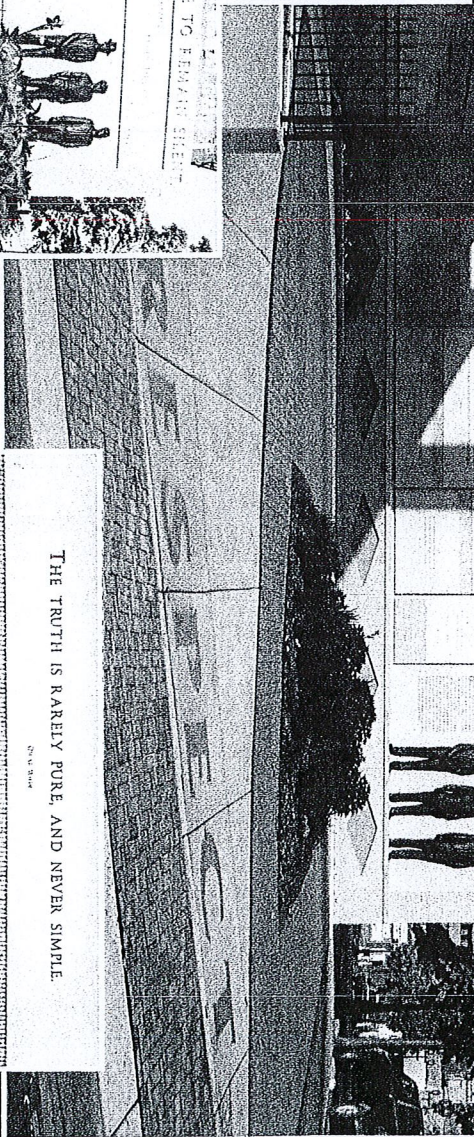
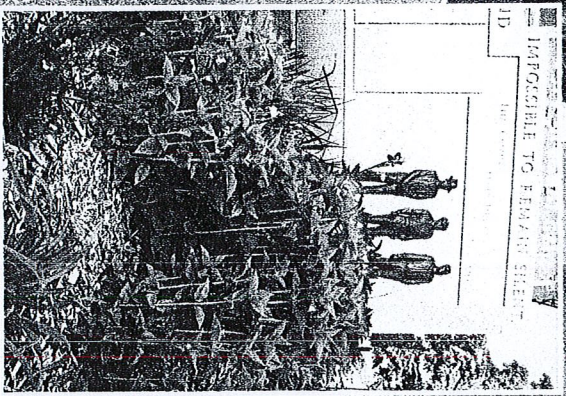
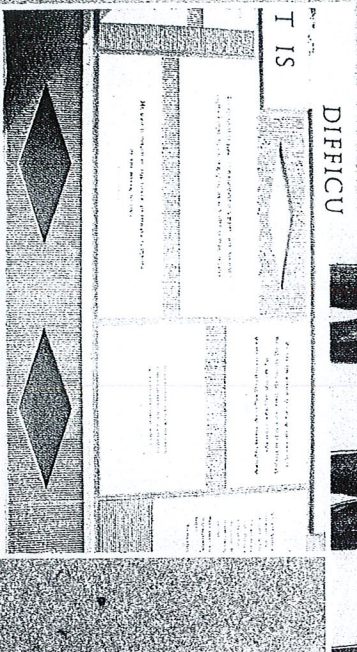
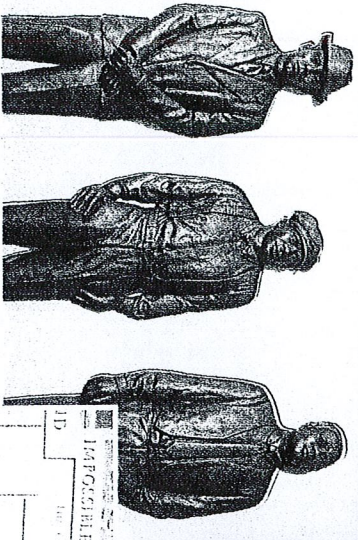
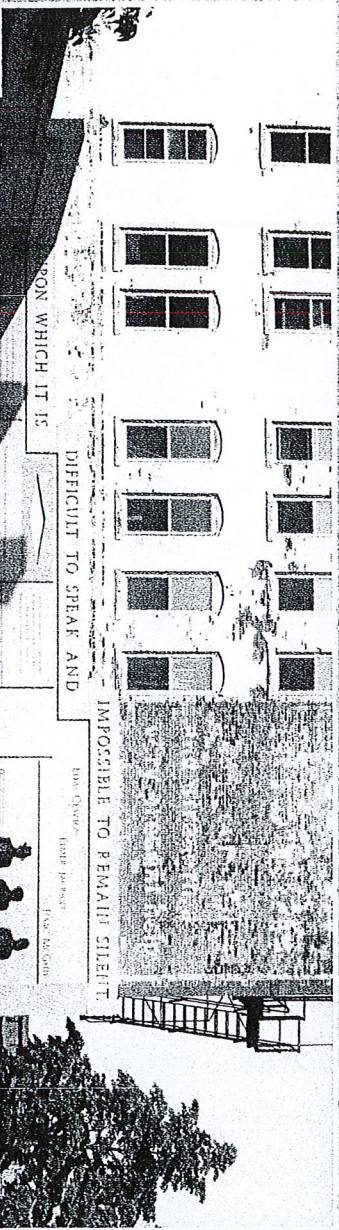


# [ MEMORIAL CONSTRUCTION & DEDICATION ]





# [ CLAYTON JACKSON MCGHIE MEMORIAL ]

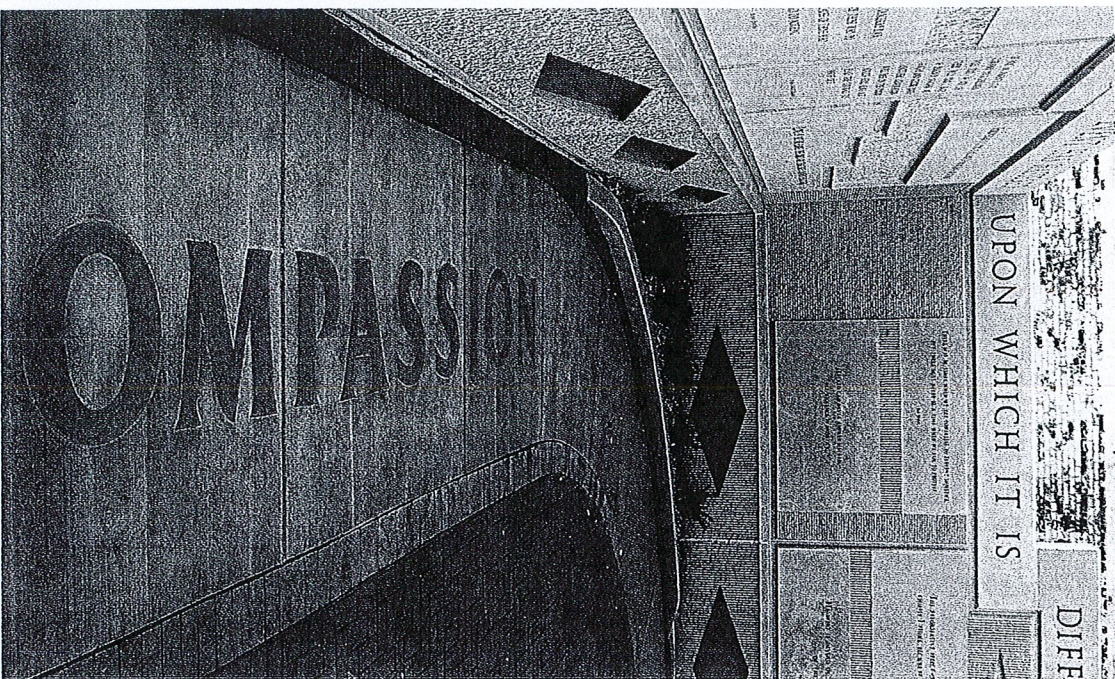




# [ PONDERING THE QUOTES ]

## ACTIVITIES FOR EDUCATORS AND GROUP LEADERS.

1. Read through the quotes on the Clayton Jackson McGhie Memorial wall. Select one or two favorite quotes. Find someone else in the group who has chosen at least one of the same quotes. Discuss your reasons for choosing that quote. If you can, find a quote you may not particularly like or agree with. Try to find someone who selected the same one and discuss your reasons for selecting that quote.
2. Place the individual quotes around the room in an organized fashion (numbered on a wall, desks, chairs, etc.). Ask participants/students to locate the quote they like the most. Once a small group has gathered at a particular quote ask the students to explain why they like this quote, what aspects of the quote they can associate with, and what life experiences allows the participants to relate to this particular quote.
3. Randomly distribute the quotes to all participants in the group...perhaps duplicates will need to be made so each individual will have a quote. Ask the participant to read the quote, explain the meaning, and decide if they agree/disagree with the quote.
4. After the quotes have been reviewed ask the participants to reflect upon how the quotes can be used to teach others about race relations in a community.
5. Think about your own personal life experiences. What are some key things life has taught you and what message would you like to leave behind to others? Write this message down and share it with someone.
6. How have the quotes inscribed upon the CJMM wall impacted you today and what elements could be added for future generations?
7. Examine the quotes and list a social issue, historic event, or personal situation that relates to the message of the quote. Explain why you selected that event and how it relates to the quote.
8. What makes a quote memorable?





# [ WHAT CAN YOU DO IN YOUR COMMUNITY? ]

1. Ask yourself some questions. How does racism and prejudice affect your thought process? What stereotypes do you find yourself buying into? How do you respond internally when you find yourself being racist in speech or action, especially when no one else knows about it? How do you handle yourself when racism rears its head in a conversation? Are you willing to speak up?
2. Learn to be assertive in talking about racism. Educate yourself, especially on how racism affects people of all races psychologically. It's a difficult subject to attack, and we are still at an age when people are prone to defensiveness and denial when confronted with racism as a topic of discussion. How can you help?
3. Connect with others who are working against racism in your community. Most areas have organizations already established. Go to their meetings. Be willing to work. Listen.
4. Explore your community's history. Is there an event creating animosity or resentment that people of privilege either don't know about or have repressed? Can bringing that event to community consciousness help clear the air? Just as in families, telling the truth about traumatic events or history is the first step in moving forward.
5. Don't be afraid to enlist your local government in projects opposing racism. Sometimes they will surprise you. (Be concrete.)
6. If you are white, be willing to admit collective responsibility for the privileges racism has brought you. If you are a person of color, welcome white folks who show their commitment to the cause. Be committed to the cause.
7. Don't believe anyone when they say the fight has been won. It hasn't.



# SOME OTHER LOCAL ORGANIZATIONS WORKING TO ERADICATE RACISM LOCALLY:

American Indian Commission • The People's Institute North • YWCA • NAACP • Duluth Human Rights Office

## TO CONTACT THE CLAYTON JACKSON MCGHIE MEMORIAL:

[claytonjacksonmcghie.org](http://claytonjacksonmcghie.org)

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## Acknowledgement and Apology for Offense to the Anishinaabe Community

Soon after the memorial was erected, the CJMM Board received various communications from the local American Indian Community expressing resentment and some anger over the use of a quote by "an American Indian elder." There were two primary sources of concern: First, that the quote was felt to be derogatory by many from the local Anishinaabe community because it referred to a "dog" as a representation of the inner self. Not only is the reference to a dog as a part of a human being offensive, it made it apparent that the reference has no connection to the local American Indian community. Second, the quote had no attributable author, calling into question the verification, and was the only quote without an author inscribed after it.

The CJMM Board agreed that although the quote was chosen by Anthony Porter, an exceptionally gifted author and poet, it was very unfortunate that there was not a priority to include a quote representing the wisdom of the local Anishinaabe people. It was also an oversight that the quote's author, George Bernard Shaw, was not inscribed into the wall at the time the memorial was erected.

The CJMM Board strongly agreed that attempts needed to be made to correct the wrong that we acknowledged had occurred, but our options were limited since the memorial is owned by the City of Duluth. The true author of the quote was inscribed into the memorial, but the quote remains as a part of the wall.

We want to apologize to the Anishinaabe people of our region for our lack of foresight and express our appreciation for those community members who were willing to speak up at the time that the memorial was unveiled. The American Indian community has demonstrated a tireless devotion to eliminating racism and violence within our communities, and we will continue our relationship of working together for the betterment of all humanity.



